

FACULTY OF MUSIC
UNIVERSITY OF TORONTO

Wind Symphony

JOHN BARNUM, CONDUCTOR

SUNDAY JANUARY 26, 1986

3 PM

MACMILLAN THEATRE

- PROGRAMME -

March, Op. 99

Sergei Prokofiev
(1891-1953)

Theme and Variations, Op. 43a

Arnold Schoenberg
(1874-1951)

La Fiesta Mexicana

H. Owen Reed
(b. 1910)

Prelude and Aztec Dance
Mass
Carnival

-INTERMISSION-

Overture to L'Italiana in Algeri

Gioachino Rossini
(1792-1868)
transcription by Lucien Cailliet

Psalm for Band

Vincent Persichetti
(b. 1915)

Capriccio italien, Op. 45

Piotr Ilyich Tchaikovsky
(1840-1893)
transcription by Mark Hindsley

★ ★ ★ ★ ★ ★ ★ ★

* * * * *

JOHN BARNUM

A graduate of the Faculty of Music, University of Toronto, **JOHN BARNUM** joined the Faculty in 1982 as a conductor and teacher of conducting. He studied conducting in Italy with Franco Ferrara and, in the early 1970's, took the International Course for Conductors with Igor Markevitch, Herbert Blomstedt, K. Sipusch and the Monte Carlo Orchestra. A busy 'guest conductor' with many Canadian orchestras, Mr. Barnum is currently Music Director and Conductor of the Mississauga Symphony Orchestra (since 1978) and The Orpheus Choir of Toronto (since 1980).

* * * * *

-NOTES-

March, Op. 99

Sergei Prokofiev

Sergei Prokofiev wrote the **March, Op. 99** during the summer of 1944, in wartime Russia. He was in a patriotic spirit, having just contributed to the composition of the Russian National Anthem. This, the last of the four marches he composed for military band, features modulatory effects novel at the time of its composition. It was intended to be more of a concert work than a parade march.

Theme and Variations, Op. 43a

Arnold Schoenberg

Arnold Schoenberg wrote the **Theme and Variations, Op. 43a** in 1943, eight years before his death, while he was living in Hollywood. His son-in-law, who worked at his publishers, suggested that they commission a new work from the composer. The company, thinking of the vast potential market, suggested a piece for high school band and asked that Schoenberg keep it sufficiently simple - to be 'playable'. However, the publishers deemed the Variations, Op. 43a to be 'beyond the grasp' of student bands, and so the composer transcribed it for orchestra - the Opus 43b. That work was premiered by the Boston Symphony in October of 1944.

La Fiesta Mexicana

H. Owen Reed

H. Owen Reed, an American composer born in June of 1910 at Odessa, Missouri, studied at the Eastman School of Music in Rochester, New York. There he received his Ph.d. in 1939 as a student of Howard Hanson and Bernard Rogers. Dr. Reed has since published three music text-books, and a variety of works for orchestra, band, chorus and solo instruments as well as becoming the chairman of the theory and composition department of Michigan State University. His work "**La Fiesta Mexicana**", subtitled "An American Folk Song Symphony" is the fruit of a Guggenheim fellowship he received for study and composition in Mexico. He gathered enough musical and cultural inspiration to compose a work in three movements with definite programmatic connotations.

A Fiesta is musically portrayed from three angles as suggested by the different movements. Dr. Reed tried to convey the programme through the use of authentic melodies. The **Aztec Dance** of the first movement is based on dance music that the composer discovered in Guadalajara, Mexico. The **Mass** of the second movement is structured on a Gregorian chant "Liber Usalis" used at a cathedral in Chapala, Mexico. The mariachi tune "La Negra" in the last movement came from Chapala as well. **La Fiesta Mexicana** is a study in contrasts. It is "serious and comical, festive and solemn, devout and pagan, boisterous and tender". Dr. Reed uses the wind ensemble's unique combinations of instrumental colour to realize and highlight these contrasts. The piece was first performed by the US Marine Band in Washington D.C. under the direction of W.F. Santleman.

Overture to L'Italiana in Algeri

Gioachino Rossini

L'Italiana in Algeri is a comic opera ("opera buffa") in two acts, written in Venice in 1813. By the end of that decade, the opera had become a considerable success throughout Europe. Rossini wrote the opera while under contract to compose an opera each year for two theatres in Naples. This opera is the story of an Italian Woman who travels to Algiers to rescue her lover, who is imprisoned there by the Moors. Rossini's overtures were pleasurable preludes to his operas, sometimes incorporating material from the opera itself and sometimes not. In any event, the **Overture to L'Italiana in Algeri** is a brilliant example of Rossini's work.

Psalm for Band

Vincent Persichetti

This piece was written by the prolific and versatile American composer Vincent Persichetti, in response to a commission by the Pi Kappa Omicron fraternity of the University of Louisville. It was first performed on May 2, 1952 with the composer conducting. **Psalm for Band** is based on one harmonic motive, from which it grows into a three-movement piece. The first movement is a series of moderately-moving chordal passages; the second is a faster-paced chorale; and the third is an amalgamation of all the materials used in the piece, moving quickly to the finish.

Capriccio italien, Op. 45

Piotr Ilyich Tchaikovsky

The popular, **Capriccio italien, Op. 45**, is vibrant with the raw colours of Italian song and dance. During a trip to Italy in 1880, the composer's ear and imagination was caught by the music around him, "Thanks to charming themes," he wrote, "this work will be effective". Tchaikovsky brought out local colour in detail. He incorporated the evening trumpet call of the Royal Courassiers which he had heard from his hotel room window. His ability to use existing melodies to good effect was part of his own talent for what he regarded as the essential gift of inspiration, the "lyrical movement". In true Romantic form, "**Capriccio italien**" has a dynamic expressive range. "The music passes," wrote Charles O'Connell "from a somewhat melancholy mood, to one of fervid exaltation, from subdued colour, to abandoned outpourings of orchestral sonority, from andante to presto in quite a melodramatic manner". The climaxes, full of power and brilliance, are obviously inspired by the whirling rhythms of the tarantella. It is in these rushing figures, punctuated by sforzando chords in the full ensemble, that the music ends.

Notes by members of the Wind Symphony:

Natalie Goodenham

Michael Shiner

Peter Stoll

UNIVERSITY OF TORONTO WIND SYMPHONY

Piccolo

Alexander Brooks, Toronto
David Greve, Toronto
Ronald Korb, Pickering

Flute

Alexander Brooks, Toronto
David Greve, Toronto
Ronald Korb, Pickering
Ui-Kyung Park, Seoul, Korea

Oboe

Piotr Twardowski, Toronto
Phyllis Williams, Vancouver, B.C.

Clarinet

Lori Adams, Agincourt
Michelle Anderson, Winnipeg
Martin Arnold (Bass), Toronto
Britta Elmberg, Toronto
Pauline Farrugia, Toronto
Natalie Gooderham, Scarborough
Mark Jealouse (E^b), Oshawa
Peter Stoll, Toronto
Ruth Weber (Alto, E^b Alto), Toronto

Saxophone

Philip Cottrell, Guelph
Andrew Gough, Sarnia
Robert Heppelle, Kenora
Bernardo Padron, Caracas, Venezuela

Bassoon

Eric DeGray, Morrisburg
Sterling MacNay, Wiarton

Coronet

Timothy Birtch, Milton
Valerie Cowie, Toronto
Robert DiVito, Pinegrove
Gordon Shepard, Scarborough
Daniel Timmermans, Sarnia
Stephen Warkentin, Belleville
Margaret Wolf, Toronto

Trumpet

Robert DiVito, Pinegrove
Stephen Warkentin, Belleville
Margaret Wolf, Toronto

Flugelhorn

Gordon Shepard, Scarborough
Daniel Timmermans, Sarnia

French Horn

Madeline Levinson, Toronto
Susan Mawdsley, Calgary, Alberta
Barbara McIntosh, Winnipeg, Manitoba
Corinne Millsip, Vancouver, B.C.
Jennifer Wilson, Toronto

Trombone

John Dugan, Thornhill
Gregory Furlong, Ottawa
John Loretan, Aylmer, Québec
David Sisler, Font Hill

Euphonium

Kevin Thompson, Kamloops, B.C.

Tuba

Annette Gruno, Toronto
Simon Morrison, Winnipeg, Manitoba

String Bass

Michael Nykilchuk, Sudbury

Harp

Sharlene Wallace, Oakville

Percussion

Kathleen Armstrong, Scarborough
Paul N. Brown, Downsview
Mark Mazur, Regina, Saskatchewan
Michael Shiner, Toronto
Stephen Skoutajan, Toronto

The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year there are many recitals by Faculty members and students as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events which may be picked up in the Main Lobby near the Box Office. For information telephone 978-3744 or 978-3751.

Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome, and are eligible for an income tax receipt. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

UPCOMING EVENTS AT THE FACULTY OF MUSIC

- January 27 PUBLIC MASTERCLASS Paula Robison, flute; Orford String Quartet
7 pm Walter Hall FREE
- February 6 THURSDAY NOON SERIES LECTURE Nicholas Temperley,
University of Illinois 'Early Victorian Piano Music'
12.10 pm Walter Hall FREE
- February 8 FACULTY ARTISTS SERIES CONCERT James Campbell,
clarinet; Rivka Golani, viola; William Aide,
piano; Patricia Kern, mezzo-soprano; Orford String Quartet; Russell Hartenberger, percussion
U of T Concert Choir; Faculty Ensemble; John Hawkins, conductor Mozart, Respighi, Ichiyanagi, Stravinsky
8 pm Walter Hall \$10,\$6 students/seniors

NEXT WIND SYMPHONY CONCERT

Sunday April 6, 1986

3 pm